3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

Rice being an article easily obtained from the Japanese, the Ainos make oblong rice bowls by digging out thick pieces of wood. These differ somewhat in form in different parts of the island. (See Fig. 60, p. 441.)

For preparing grain, such as millet, which is cultivated here and there, they have a wooden mortar and pestle, the former standing perhaps 2 feet high, and made of a solid block of wood.

In every Aino house there may be found some treasured articles made by the Japanese. Sometimes these articles are very old, having been handed down from father to son, and they are then valued as precious relics. Of these, Japanese swords are most highly prized, after which come lacquered cups (Fig. 77), which they use for drinking. The latter, together with other small articles, are kept in Japanese round, lacquered cases, one or more of which are to be seen in every house.

A considerable variety of animal food is to be obtained in Yezo, for the Ainos are good hunters with their rude bows and arrows.

The bear is much sought after for its flesh, as well as for its skin, which is used for clothing; and set-bows are arranged in the woods with poisoned arrows, which are released when a bear comes in contact with a cord in his path. The fox and wolf also abound, the former being caught in an ingenious bow-trap. At some seasons fresh fish abound, and they dry and half smoke great quantities of it for winter use. In the National Museum there is a specimen of salmon cut into

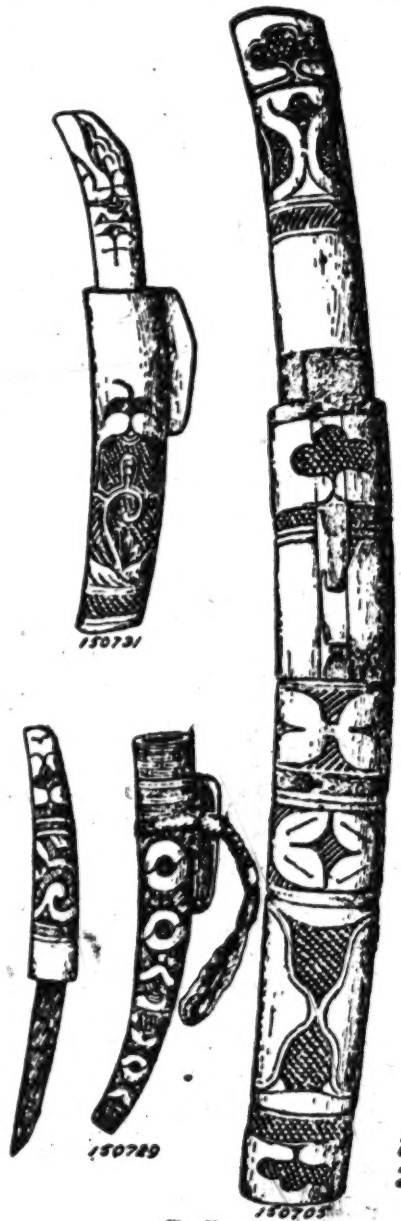

Fig. 78.
CARVED KNIFE-CASES.

415
322
412
412
177
523
531
[415]
262
224
262
251

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

● 523
415
353

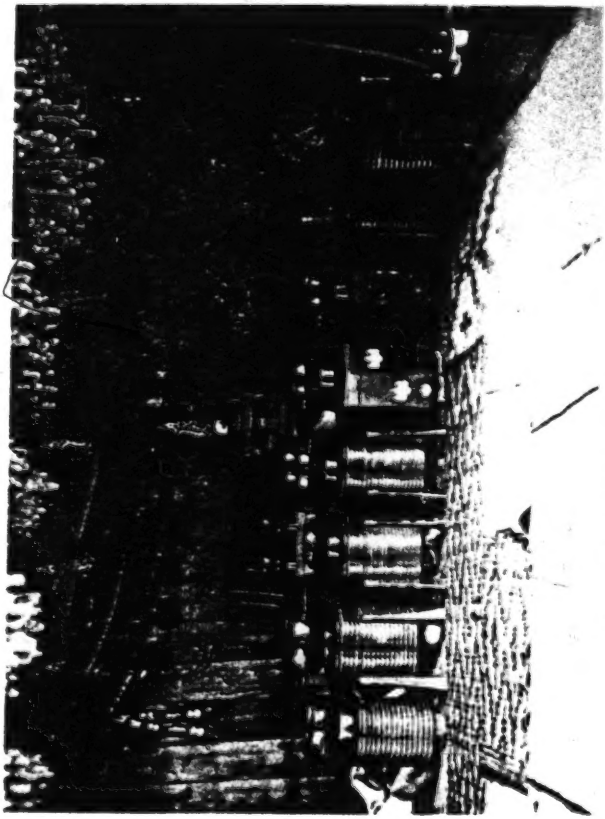

PLATE XII. Household treasures.

HEARTH AND HOME

sacred; no one dared to spit in the ashes or defile them in any way. It was the duty of a wife or mother to comb the ashes, feed the fire and see that the pot did not boil over. In sitting near the hearth a woman should not point her feet towards it; even an elder would not expose his soles to it.

Since nothing was allowed to contaminate the purity of the fire, ritual impurity was avoided by making another fire at the lower end of the hearth.[1] Kamui Fuchi delegated matters involving ritual impurity such as generation, pregnancy and childbirth to Uari Kamui, who was vaguely regarded as her assistant and supposed to act at the lower end of the hearth. Except at a birth Uari Kamui could be invoked without a fire, but Kamui Fuchi never was. Otherwise there was no clearer distinction between them than between Nusa-koro and Kinashut Kamui.

In this district there were definite positions around the hearth assigned to members of the family and to guests of both sexes according to their social standing. Customary positions are indicated on the plan. The house-owner, as we have seen, sits at (5), with his wife beside him at (6). Formerly, if he had another wife she lived in a separate house. No single house, however spacious, could comfortably accommodate more than one wife. Honoured guests could sit at the head of the hearth (7), and children at the side at (8). Chisei-koro Kamui stands in the north-east corner (9). Among his titles is Sopa-un Kamui, He Who Resides at the *Sopa*, which includes the corner and the adjoining north wall. At (10) a *shutu inau kamui* is often installed. In Plate XIV, which shows the interior of a large house, two such *kamui* can be discerned at the far end by the double sets of curled *inau*. In the corner Chisei-koro Kamui can just be seen.

Treasured objects are hoarded on the north side in rows (11) near the *sopa*. These include many lacquered vessels, some being heirlooms of superior make (Pl. XII). Probably most were obtained in barter or given by former Japanese masters for services rendered. The *shintoko* are round, square or polygonal boxes with feet and lids, all lacquered, and some are old and of fine quality. Occasionally used for cereals, beans or similar food, they were formerly important at festivals as receptacles for the sacred brew. Among other treasures are wooden ladles for pouring out the sacred beer

[1] After childbirth there was a rite of removing the ashes from the hearth of the house in which the child had been born.—H.W.

7:Munro & Seligman D.E-4.5 (ca. 1900-1942) 1963
AB6 Ainu AB6

while straining it; lacquered feeding bowls (*itangi*); jugs of many kinds, with spouts (*etunup*); large lacquer bowls with lids, and sometimes with handles, called *patchi*; and wine cups or chalices (*tuki*) sometimes of fine old lacquer, usually with detachable stands. At festivals four of these should be placed on a tray with feet (*otchiki*), with a prayer-stick on the rim. The larger cup seen in Plate XI, fig. 5, was used for libations at the ritual salutation (*pase-ongami*) to the ancestral *kamui*. The small wooden vessel with a handle in Plate XI, fig. 4, was carved by an ancestor of my friend Mohekichi, and was valued in his family for several generations. All these objects are used in ritual. In the same figure is a *shintoko*.

Necklaces of beads (*rekutunbe*) are counted as women's treasure. They are of foreign manufacture, mostly Japanese, but some beads may be of Siberian origin. Many have pendants, probably serving as amulets. Indeed, the necklace itself is thought to have some protective influence, apart from its worth as ornament and mark of social standing. Simple ring earrings also are amulets, protecting the orifices of the ears, as tattooing the upper lip of women guards the mouth and nose against attacks of evil spirits.

On the wall behind the principal treasures are suspended swords (*emush*), quivers and sacred curled shavings. The present swords are nearly all foreign, and of soft iron, not to be compared with the tempered blades of the Japanese. For the last two or three centuries such weapons were forbidden to the Ainu, though they were allowed bows for hunting.

All are treasures in the sense that they are hoarded, but elderly Ainu distinguish between useful articles of value and what we might call fancy goods. The former are treasures (*iyoibe*), and the latter belongings (*ikoro*), of value only to the owner, but both classes have a suspicion of the supernatural about them.[1]

These sacred objects used to be hung on a cornice of tightly bound reeds on the north wall. The device was called either *chisei sembe* or *chisei noibe*, the heart or brains of the house. The cornice might be as much as twelve feet long, and sometimes went far enough over the corner to reach the sacred window. Most of the treasures are of Japanese make, though I possess two of rare Ainu

[1] The Ainu distinguished between men's and women's property—*machi-korpe* and *huchi-korpe*. The former passed usually from father to son, the latter from mother to daughter.—H.W.

422
[353]
[523]
[177]
[342]

HEARTH AND HOME

workmanship, real achievements when one considers that they were knife-worked.

The *ikoro* have a value which at first sight seems fantastic. Objects that look like toy swords and imitation quivers, often strips and tablets of wood, pass for precious things. Among them, it is true, are iron swords, of which every man is supposed to possess at least one. The scabbards are often profusely decorated, some with Ainu and others with Japanese carving, and some have metal fittings. These swords are kept for ceremonial use. They are brandished in the processional dance to drive away evil spirits, which is held when there has been a death by drowning or other fatal accident, or when a house has been burnt down. They are also used in exorcisms for disease and in mimetic and other dances. They are credited with great potency, and by some elders are regarded as *kamui*. Both they and the imitation swords usually have a broad sash attached wherewith they are hung over the shoulder.

422
411
[531]
[789]
[755]

Imitation swords have either a solid scabbard or a short wooden blade. They are often adorned with small patches of tinsel or foil. Many of the sword and quiver *ikoro* are old, and age adds value even to articles of poor quality. They are believed to intensify luck in hunting, whereby more *ikoro* are obtained by barter of skins. This luck waned if they were seen by others, though the owner could gloat over them without much risk. Hence the most precious, *ikoro ikeu*, were also known as *mokoro* (sleeping) *ikoro*. Various reasons for this secrecy are alleged, such as fear of envy and dislike of ostentation, but ideas of magic are probably strong. In legends, the possessor of many *ikoro* adorned with tinsel was a *nishpa* (from *nish*, sky, and *pa*, above, chief). Imitation quivers had designs of sun, moon and stars carved or inlaid, and were then called *tombe*, shining things. The quiver, by the way, was feminine.

422
789
[777]
[773]
[532]

No. 12 on the plan of the house indicates the place for clothes and things under feminine control, including some things prepared for the dead. The husband and wife sleep at 13 and the children at 14. At G is the southern shining window (*itom puyara*), and at H the small window (*pon puyara*), near which dishes and other things are washed. Everyone has a bowl for personal use, and it is customary to clean it with the index finger, which is called the bowl-licking finger (*itangi-kem-ashki-pet*) or, for short, licking-thing (*kembe*).

353
342
[513]
[264]

Most of the southern part of the room was unoccupied except by

342
574